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American Cinematographer

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By American Society
of Cinematographers

*Long Peak,
Tatook
Range,
from
Inspiration
Point,
Rainier
National
Park.*



*Reproduced
from
Still
by
A. S. C.
Location
Library,
Hollywood*

**IN THIS ISSUE: Projection, by Earl J. Denison;
Amateur Cinematography; Location Library
Is Founded by A. S. C.**

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American Cinematographer

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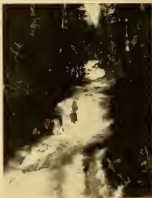
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Scenes from A. S. C. Location Library



Views from A. S. C. Collection
Reproduced. Many Beautiful
Vistas Photographed



Above, left: Pinnacle Peak, one of the spectacular crags in the Tarooh Range. Above, right: Washington Cascades, a series of primeval waterfalls in the Paradise River above Narada Falls. Below: Looking across Silver Forest to snow-capped mountains beyond.

All three stills were taken in Rainier National Park, and are part of A. S. C. location library.



The EDITOR'S LENS • • focused by FOSTER GOSS

New or Old?

* Memories that are convenient serve their masters well; but, in this day of periodic praise for foreign pictures, there are still those who remember the reception accorded several years ago the showing of the German film, "The Cabinet of Dr. Caligari," at the old Miller's theatre, Los Angeles. How different are the current encomiums from the hissing, hooting and egg-throwing that attended poor old Dr. Caligari's artistic entrance to the fair city of the angels!

* Verily, the pendulum doth swing from extreme to extreme. The antagonistic hysteria—for which the war could certainly not have been held entirely responsible—happily has passed until now we stand at the opposite end of the cycle. Behold, then, the extravagant plaudits which are heaped on those foreign-made pictures which are commercially re-deemed to be hailed as American triumphs. If the condemnation of five years ago was undeserved, then much of the contemporary eulogizing lacks timing.

* Which brings us to an article that appeared some time ago in the *Fifth Daily* lauding camera "angles" as practiced in certain enumerated instances in German pictures. While no body of men is more pleased than the American Society of Cinematographers to recognize advancement, whether made in Europe or America, in the field of motion photography, it might be well for some writers to more carefully appraise the antiquated methods that they are prone to dress up in the clothes of novelty.

* Many of the angles mentioned in the article in question, according to Gilbert Warrenton, A. S. C., would appear palpably crude if they were incorporated in American productions, for the simple reason that they were discarded as obsolete in the Middle Ages of cinematography. Critical appraisals which tend to popularize methods, which definitely have proved out-of-date, bring about retrogression

rather than progress in cinematography—and the motion picture industry, whether in this country or abroad, needs all the progress that can be given it.

* Cinematography can use criticism, but it must come from an even-keel. Warped perspectives are not any more to be desired than the projection of a picture that is out of focus. Give European as well as American cinematography fair and just appraisal, and that which comes from beyond the waters will continue to go forward steadily as it has in the past couple of years.

* After all, cinematography is a universal language, and achievements in its field one place are achievements the world over.

Knights of Courage

* To paraphrase the old saying, "when Greek meets Greek," the greeting perfectly breathes of manly sincerity. In other columns of this issue, an aviator bespeaks the admiration of the crusaders of the air for the courage of cinematographers.

* That this admiration—which comes from courageous men—is well bestowed is again indicated in the report concerning the exploit of John A. Brockhorst and M. A. Baron, of International Newsreel, on flying in the teeth of death to get motion pictures of the exploding arsenals and magazines during the recent disaster in New Jersey. Cinematography, as well as aviation, thrives on such spirit.

* The deeds of the International Newsreel cinematographers not only served to give the public a graphic report of the inferno but also immeasurably aided the military authorities in combating the continued explosions. Courage plus organization make such things possible.

Location Library is Founded by A. S. C.



Cinematographers Devise Ex-
pert Means of Determining
Locations' Film Qualities

A location library, designed to meet the needs of A. S. C. members as well as those of motion picture producers generally, is the latest unit in the program of the American Society of Cinematographers for the current year, according to an announcement from Daniel B. Clark, president of the A. S. C.

Cinematographer's Angle

The library is being formulated with particular regard to the expert and pictorial eye of the cinematographer, and is intended as a specialized aid to those producing organizations which already maintain their own location bureaus.

The new A. S. C. undertaking, it is planned, will contain pictorial reproductions of locations throughout the world, with emphasis being laid on those in the American West, which is nearest the film capital, the base of operations of all production activities.

Motion Picture Film Included

Arrangements are also being made to include not only still photographs in the library, but to list motion picture film as well.

By carrying cinema positive as a part of the enterprise, cinematographers and their producers will be enabled to see just how a given location will appear on the screen before they risk company money and time in traveling a great distance to the spot in question.

Filming Data

The photographing of such locations will be done under the direction of the American Society of Cinematographers, with complete data being kept as to what lenses, exposures, stock and the like were employed in the making.

Backed by Resources

Clark and his fellow members of the A. S. C. believe that a location library, maintained strictly from a cinematographic perspective, will serve to reduce this phase of film production to something of an exact science. All of the resources of the American Society

of Cinematographers, Clark states, will be marshalled to make this venture a success.

Well Started

Already included in the library, are representative scenes of the following locations: Painted Canyon district, 38 miles east of Palm Springs, Calif.; Zion Canyon and Bryce Canyon, in the state of Utah; Puget Sound and Seattle, Wash., and vicinity; San Juan Islands; Lake Washington; Rainer National Park; Lake Chelan; Olympia peninsula country; Poodle Dog Pass and the attendant snow-capped mountain district; the Monte Cristo region; the country about Mt. Baker, Mt. Shuksan and Green River Gorge; Sooke river canyon district; forests in the Jordan River valley; Mr. Arrowsmith; Cameron Lake and numerous other scenes in British Columbia.

Lighting Equipment Received

For A. S. C. Experiment Library

Lighting equipment, valued at several hundred dollars and manufactured by the Cooper Hewitt Electric Company, was installed during the past month at the headquarters of the American Society of Cinematographers as a part of the A. S. C. test and experiment library.

The equipment was installed under the special direction of John T. Shannon, manager of the Keese Engineering Company, Hollywood representatives of the Cooper Hewitt company.

Following the installation of the apparatus, Shannon and R. A. Keese, of the firm that bears his name, appeared before the A. S. C. open meeting of July 19th, at which time Shannon lectured on present and coming advances in cinematographic illumination. Shannon recently spent several weeks on a trip in the East, during which time he held numerous conferences at the Cooper Hewitt home offices, particularly with his firm's research laboratory officials.

Amateur Cinematography

An Amateur Gives Some Suggestions

By Hamilton Riddell

Hints as to How One Amateur
Improves Quality of Motion
Pictures Taken by Himself

(The following article, written by Hamilton Riddell, a representative amateur, indicates some of the many ways in which amateur cinematography may be applied in an interesting fashion.)

It is to the interest of the amateur that he edit his Cine-Kodak films after they have been returned from the finishing station and are ready for projection. Perhaps some amateurs will say that they haven't the time for editing; but when they realize that it does not require an excessive amount of time, and that such time is well spent and will add to the screen results, they will no doubt be anxious to edit their films. It is interesting work—this editing—and no matter how good a film is, it will be greatly improved by some judicious cutting.

When the finished film is returned from the laboratory it should be projected. During projection the photography, length of scene, sequence, and the general action should be noted. This will make editing easier.

Accessories

A film splicer and rewind are necessary accessories. Cine-Kodak film is so small that it is difficult to splice it without the aid of a splicer. And, of course, a rewind facilitates the handling of the film while it is being edited. These two accessories are time-savers, too.

"Leader"

Every film needs a "leader." This is usually a strip of plain film from which the emulsion has been removed. If you have none, soak some old film in warm water and then the emulsion is easily removed from the film base with a knife. A leader film should be about eighteen inches to two feet long. This leader is used when threading the projector preparatory to showing the picture.

If you do not have a main title to your film, it is well to follow the leader with a foot of black film. This is film that was not exposed, but which has been finished at the laboratory. Quite often you will get a few feet of this black film at the beginning and end of your roll of Cine-Kodak film. The object of putting a foot of this black film after the

leader is so that when you start projecting your pictures, the white leader will not flare up on the screen, thus causing a most unpleasant effect upon the eyes of those watching the pictures. Of course, in threading your projector, you should note that the first part of the black film is before the projection lens. Then when you start your projector and the safety shutter slides out of the way allowing the light to pass through the film, the screen will be dark for a moment and your pictures will then follow. This assures a pleasant introduction of your pictures.

Opening Scene

After the strip of black film, you will have to decide what will be your opening scene. The writer believes that, in general, this should be a distant scene, after which you so arrange your different scenes so that many close-ups are included. Motion pictures of your family or friends prove so interesting that you should take many close-ups as they add life to your films.

Ratio

Most of your scenes should not last more than ten seconds upon the screen or about four feet of Cine-Kodak film. Many scenes should be from five to eight seconds long. Have a good sense of what is interesting and you will never show a picture that is jerky, because of shortness of scene, nor a long drawn out one, due to too much footage. Use your discretion—and your scissors.

As you take your own motion pictures you will become more critical of your photography. So don't get discouraged if all your scenes are not properly exposed. Cut them out and forget them. And resolve to do better when you are taking your next roll of film. Your projected pictures will be a delight to you if you only allow your best photography to be in your edited films.

At the end of your reel of film there should be another foot or two of black film. Thus when the last scene appears on the screen, it will be followed by the black film.

(Continued on Page 22)

An Open Letter

(The following letter is self-explanatory. It represents the views of the American Society of Cinematographers on a subject that has been more or less perennial in its interest.)

ON LOCATION
CARE TOM MIX COMPANY
GLENWOOD SPRINGS, COLO.

Editor, *American Cinematographer*,
HOLLYWOOD, CALIFORNIA.

DEAR MR. GOSS:

My attention has been called to the published reports concerning a movement afoot in the East to unionize cinematographers. As the President of the American Society of Cinematographers, which represents the foremost cinematographers in the world, I believe it imperative at this time to make known the stand of the A. S. C. in this matter.

As you well know, we do not oppose unions as a matter of policy or principle. They are very necessary factors in some industries. In the motion picture industry itself, I don't suppose that there is any question that the unions have proved the salvation of the calling of the projectionists.

However necessary the union may be in other lines, it has no place among cinematographers at this time. I make this statement as based on the accumulated wisdom of cinematographers for all time past. The idea of a union for cinematographers has come up for discussion many times during the decade that the American Society of Cinematographers has been serving the industry. Each time all logic and reason have proven plainly the fallacy of such a move. Aside from the fact that we believe that cinematography is essentially an art and the cinematographer an artist, we regard his work as individual and distinctive to such a degree that it cannot be stereotyped into a set basis for a wage scale, nor do we think that it will permit of even an "equitable" arrangement in the form of a sliding scale or the like.

The foregoing represents the views of the American Society of Cinematographers. We do not for a moment take the position that the millennium has arrived in salaries or working conditions for cinematographers. But we believe that the continued recognition on the part of producers of the constructive work that the American Society of Cinematographers has been, and is doing, will do much more for the benefit of all concerned, than any union could. If and when this recognition should fail, then the time might be ripe to talk trade unions for cinematographers; but knowing what the A. S. C. is achieving for the present and what the magnitude of its plans for the future is, I do not think that such a time is imminent in the least.

Sincerely yours,

1219-20-21-22 Guaranty Building,
Hollywood, California.

DANIEL B. CLARK, President,
American Society of Cinematographers.

Bad Negatives Hurt American Films in Europe

Adverse Criticism Due
Largely to Worn-Out Neg-
atives Received in Germany



World-Famous Cinematog-
rapher Studies Situation for
Six Months. Finds Cause

German indifference or opposition to American motion pictures is due largely to the dilapidated condition of prints and negatives when they are received in Germany, is the view entertained by Charles Rosher, A. S. C., in an article, which appearing in the *Berlin Lichtbild Buehne*, Berlin, has commanded wide attention among the American film trade papers.

In Berlin

Rosher, famous as chief cinematographer on Mary Pickford productions, is at present, during the course of Miss Pickford's tour in Europe, under contract to Ufa with headquarters in Berlin.

Studied Situation

For the past six months, Rosher has attended every premier of American, German and other motion pictures to be held in Berlin. It is his observation that the majority of negatives which reaches Germany is in such deplorable condition that even the most proficient of the country's laboratories would be unable to reproduce an acceptable print.

Wear and Tear

This condition is brought about, Rosher believes, by the facts that not only more than 200 prints are often required for the home market, but because, before a negative reaches Berlin, it often has been promiscuously used, cut, printed and spliced on way points during the course of its life in France and England. Often, Rosher finds, it is a secondary negative which comes to Germany and which has previously gone through French and English laboratories.

Must Understand Audience

"Besides," Rosher continues, "the American producer knows too little about German psychology. If the American industry wants to maintain its footing on the German market, every producer who intends to send his product to Germany should have a man in his studio while the picture is being shot. This man would have to be thoroughly acquainted with the German psychology. The ideal

would be a German expert who has lived in the United States for a number of years. This man would act as an advisor to the director and should have even authority to see that certain scenes or passages would be filmed in two different versions, one to suit the Americans, the other catering to the German taste. This man should also be able to translate the titles into German right in Hollywood, so that misunderstandings on the part of Berlin editors would be avoided."

Rosher has observed that American films have been absolutely misunderstood and maltreated in their German re-editing. The expense connected with the engagement of such experts, he says, does not compare with the advantages that will accrue on the market not only in Germany but in entire central Europe.

To the German producers who aspire to the American market, the noted cinematographer gives the similar advice—to have American advisors not only on the set but, above all, in the department in charge of the selection of scenarios.

Offers Co-operation

CRECO, INC.
923 Cole Ave.
Hollywood, Calif.

July 6th, 1926.

MR. FOSTER GOSS, Editor,
American Cinematographer,
Guaranty Building,
Hollywood, California.

My dear Mr. Goss:

It was with extreme interest and enthusiasm that I read your article in the July issue of the *American Cinematographer* on the establishing of an experimental and research laboratory.

May I say at this time that myself and any number of my organization is at the service of the A. S. C. and the individual members in an advisory capacity, from a lighting or electrical engineering angle.

In all sincerity,

H.S.G.

H. SYLVESTER

Hail Jackman Triumph in "The Devil Horse"

A. S. C. Members Realize Another Achievement in Film Starring Wild Horse King



Blase New York Critics Doff Hats at Excellency of Production Made by Jackmans

Severe Eastern critics lavished praises on another Fred Jackman production when "The Devil Horse," made for Hal Roach for Pathe release, had its world premiere in New York City recently.

"The Devil Horse," which stars Rex, "king of wild horses," was directed by Fred W. Jackman, A. S. C., and was photographed by Floyd Jackman, A. S. C. The triumph is made more complete for the Jackman family by virtue of the fact that Master Fred Jackman was accorded the plaudits of the New York audiences for the prominent part that he plays in the feature.

Direction, story interest and photography alike are praised in the following New York reviews which are reprinted in part herewith:

* * * *

HERALD-TRIBUNE:

This picture has been made by a man or men with imagination, and there were little whimsical touches in it which delighted us. For instance, a title was flashed on the screen reading, "The news flashed through the wild country—the devil horse had captured a man!" Then followed a scene where the wild horse was being ridden by the hero, while out of the grass peeped rabbits and out of the forest peeped wild deer, eyes wide with wonder as they crashed back into the woods to carry the news to their neighbor: "The Devil Horse has captured a man!"

* * * *

WORLD:

Rex, the silver screen stallion, the handsome, big, black horse, the Lionel Barrymore of equine dramatics, prances across the white sheet in Warners' Wondertheatre this week in a cinema written so expertly as to render him in his art quite considerably more than human. Wherever a good horse with a fine, steady eye, a high, rangy head and a barrel of dynamite in each leg is loved, Rex will attract and win.

AMERICAN:

Another gifted animal this week holds forth at the house usually devoted to Rin-Tin-Tin, the wonder dog. And Rinty's own audience, fickle and unashamed, doesn't object in the slightest. For it is Rex, as "The Devil Horse," which stamps impatient feet.

* * * *

EVENING WORLD:

"The Devil Horse" is a good deal more than a trained animal act photographed. It is cleverly and logically constructed drama with the human element present in a sub-plot that entertains and adds to the major drama without interfering with it.

* * * *

TIMES:

"The Devil Horse" was produced by Hal Roach and directed by Fred Jackman. In it figures that remarkable horse named Rex, which will be remembered as the animal who gained no little fame, for what might be termed a performance, in the film called "Rex, the King of Wild Horses."

Rex is just as wonderful in "The Devil Horse" as he was in the other picture.

* * * *

MOTION PICTURES TODAY:

The great horse, Rex, is starred in this super-western. Critics are unanimous in saying that his work is remarkable and business is very good. Fred Jackman directed.

Charles Clarke, A. S. C., is shooting George Melford's production for Fox, entitled "Going Crooked."

Robert Kurlle, A. S. C., is photographing the Fox feature, "The Runt," which is being directed by Jack Blystone.

Barney McGill, A. S. C., is filming the latest of the Van Bibber comedies for Fox. Robert Kerr is directing.

What It Takes to Be A Cinematographer

By
Daniel B. Clark,
A. S. C.

Pre-requisites of Cinematographic Calling Outlined by A.S.C. President

(Editor's Note—The following story was written by Daniel B. Clark, president of the American Society of Cinematographers, for the HOLLYWOOD MGAZINE, by special permission of which it is reprinted here.)

Hollywood is not only the mecca for thousands who would achieve fame as players on the screen but, records of the American Society of Cinematographers show, this community is becoming the magnet for scores of others who aspire success as cinematographers—or cameramen—with the various motion picture studios.

Photographic triumphs in releases of the past two years have engendered interest in the cinematographer to a remarkable degree with the result that there has arisen a countless number throughout the world that would emulate the accomplishments of filmdom's most celebrated cinematographers. Every week brings its quota of inquiries to the American Society of Cinematographers, seeking information as to how and where to learn to be a cinematographer.

Without going into the situation that the supply of even the recognized cinematographers—with years of experience and successful productions to their credit—greatly exceeds the demand, it might be said that the ace cinematographer stands as a combination of diversified qualities, including those of the artist, the chemist, the mechanic and the student of human nature.

The artistic is probably the dominant note in the success of the cinematographer. In the artistic lies the basis of presenting the subject in a visually pleasing manner. The cinematographer with artistic ability does not worry if a subject lacks beautiful qualities. The experience that is peculiar to him teaches him that after all "art" is not "what" but "how." As proof of this, the homeliest sandpile, the flattest landscape, or, on the other hand, the most irregular features can be made, by thoughtful treatment, beautiful to look upon. However, that which we term as artistic ability has no value at all unless the possessor has a balance of judgment of how, when and where to use it.

This brings us to the all-important matter of composition which in itself is of sufficient proportions to cover a cinematographic treat-

ise. By composition, it is possible to express a definite thought, or designate a certain spot to which the path of the eye is to travel, there to halt for the action that is to take place. In fact, by being a master of composition, the cinematographer, in the proper use of lights which is his forte, often can make what is a negligible piece of acting appear as a master performance, to the agreeable surprise of director, actor and all concerned.

Because he must be familiar with the exposure and development of motion picture film, the cinematographer must have, briefly, a working knowledge of chemistry, so that he may intelligently correct his lens exposures and arrive at the point of perfection.

His mechanical ability asserts itself in the actual manipulation of the delicate instrument called the camera. The slightest vibration or mechanical imperfection in the camera might well make the finished film display figures who jumped instead of walked across the screen, since each fallacy in the negative picture, which is little more than an inch square, is magnified many times when it is thrown on the screen. In short, he must conquer all the intricate ramifications of the camera mechanism before he can lay the most elementary claim to being a cinematographer.

Being a student of human nature is a very important factor in the calling of the cinematographer. All human beings have certain characteristics, and these must be portrayed on the screen. Some of these characteristics are visible on the countenance and in human actions, and some are invisible. In the portrayal of a character, cinematographically, it often is necessary to eliminate the visible and reveal the invisible, either by adaptation of light or by any other of the things which are a part of the cinematographer's stock in trade. It is only by knowing his subject thoroughly from a human interest standpoint that the cinematographer can decide upon just what treatment to use in a given case.

So it is that many intangible matters go in making up the profession of the cinematographer. He must be equipped with a sort of sixth sense as to how to make a certain scene superior, photographically, but his decision must at the same time be based on sound judg-



Victor Milner, A. S. C., is working hard as chief cinematographer on Paramount's production of "Kid Boots" which is starring Eddie Cantor. E. Burton Steene, A. S. C., is photographing the Akeley camera shots for the production. Lengthy location trips on "Kid Boots" hold no terrors for Steene who has augmented his cinematographic equipment with modern seven-league-boots in the form of a powerful Marmon roadster with which to cover maximum distances with a minimum ticking of the clock. What with Milner's Lincoln, the new Marmon, all of Steene's cameras and lenses, not to mention Milner's auxiliary Ford, does not this make a high-powered pair of cinematographers?

* * * * *

Harold Wenstrom, A. S. C., is filming "Just Off Broadway, starring Corinne Griffith.

* * * * *

George Benoit, A. S. C., is photographing "Pals in Paradise," a Metropolitan production directed by George Seitz. Marguerite de la Motte, John Bowers and Rudolph Schildkraut are featured. Two weeks will be spent on location at Lake Arrowhead.

* * * * *

Glen MacWilliams, A. S. C., is photographing "The Return of Peter Grimm," the Fox production of the David Warfield success. Victor Schertzinger is directing.

* * * * *

Bert Glennon, A. S. C., is filming Pola Negri in "Hotel Imperial," a Paramount production.

* * * * *

Abe Fried, A. S. C., is back in Hollywood from Canadian locations where he filmed scenes for Fox' "The Country Beyond," directed by Irving Cummings.

Dan Clark, A. S. C., is still holding forth in Colorado where Tom Mix, for whom Clark is chief cinematographer, is making the Fox production, "The Great K. and A. Train Robbery." Clark reports that he had never known that there were so many camera angles on a train. He has photographed from the top of the train, from the side, front, rear, straight-up and endwise. So, Clark writes, he thinks that he has about covered the train, while the train, through the co-operation of its big-hearted coal-burning engine, has reciprocated by covering Clark, camera and crew with an abundance of soot and grime.

* * * * *

Sol Polito, A. S. C., has completed the photographing of "Ride Him Cowboy," starring Ken Maynard for First National release.

* * * * *

Gilbert Warrenton, A. S. C., is photographing Universal's "Taxi, Taxi," starring Edward Everett Horton.

* * * * *

Walter Griffin, A. S. C., is shooting "Rose of the Bowery," a David Hartford production.

* * * * *

Charles Van Enger, A. S. C., has returned to Hollywood from New York City. Van Enger is under contract to film First National productions.

* * * * *

Ross Fisher, A. S. C., is filming "The Lone Hand," starring Fred Thomson at the F. B. O. studios.

* * * * *

Norbert Brodin, A. S. C., is chief cinematographer on "Eagle of the Sea," Frank Lloyd's first production for Famous Players-Lasky.

* * * * *

David Abel, A. S. C., is photographing "My Official Wife," a Warner Bros. production. Irene Rich and Conway Tearle head the cast.

But logical

It's but logical to agree that for correct rendering of colors in black and white tones, you need film that is *completely* color sensitive.

So it's but logical to use Eastman Panchromatic Negative.

Sensitive to all colors—blue, red, yellow, green—it enables you to keep them all in the negative in their true monochrome relationship.

Write for the booklet "Eastman Panchromatic Negative Film for Motion Pictures". Properties, uses, handling, development of the film are described.

Motion Picture Film Department

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Editors Enter Motion Pictures



A. S. C. Makes Official Film
of Industry's Entertainment
of Editors of United States

By special arrangements conducted by the American Society of Cinematographers, an official motion picture was made of the Spanish luncheon given at the Writers Club, Hollywood, on July 6th, to delegates to the convention of the National Editorial Association by the Association of Motion Picture Producers, on behalf of the film industry as a whole.

Industry as Hosts

The luncheon was a highlight in the picture profession's reception of the visiting editors who came to Los Angeles from every section of the United States. Scores of film-dom's celebrities acted as hosts to the editors and their families during the course of the occasion, which was especially marked by speeches delivered by Will H. Hays, Rupert Hughes and Donald Ogden Stewart.

In Charge of Filming

The American Society of Cinematographers sponsored the making of the film of all the official proceedings. King Gray, A. S. C., and Reginald Lyons, A. S. C., were the cinematographers in charge of photography.

Lightning Speed

By record-making work, supervised by the A. S. C., the editors were enabled to view themselves on the screen within six hours after they had been photographed.

Lyons and Gray completed the actual photographing in the middle of the afternoon, and the negative was rushed to the Cinematograph Laboratories where it was developed in despatch time.

Claude C. Baldrige, superintendent of Cinematograph, handled the developing and printing. Titles for the film were written and a form of continuity was devised by the Amer-

ican Cinematographer's editorial staff, which likewise, in co-operation with Baldrige, executed the editing of the finished film. The positive titles were photographed by the Jacobsmeyer Company and were delivered simultaneously with the drying of the positive. The print was immediately taken to Grauman's Egyptian theatre where, following the overture, the assembled editors were given the surprise of viewing themselves on the screen as they appeared before the camera on the same afternoon.

No Prior Arrangements

The feat is especially outstanding in view of the fact that no pre-arrangements had been made for the rapid making of the print. The request for the film to show to the editors on the same night came after photographing of the affair had already begun, and arrangements were effected by the representatives of the American Society of Cinematographers before the exposures had been completed.

Numerous Scenes

Among the scenes, which were projected before the editors at the Egyptian, were those of Rod La Rocque and Donald Crisp congratulating Herman Roe, newly elected president of the National Editorial Association; Ramon Novarro, Lionel Barrymore and other stars in similar scenes with eminent editors; Will H. Hays, Governor Richardson of California, and Fred Beetsom felicitating the newly elected officers of the editors; shots of Will Hays while making the principal speech of the day; a scene of Rupert Hughes delivering his address; Fred Beetsom, secretary of the Association of Motion Picture Producers, introducing the scores of stars to the gathering of the editors; and various scenes of the editors and their families on the Writers Club grounds.

PROJECTION • Conducted by Earl J. Denison

Progress in Projection



American Projection Society
Great Benefit to Industry.
Q How to Thwart Fire Hazard

This writer recently had the pleasure of addressing the members of the American Projection Society at their club rooms in New York City. The subject was "Proper Splicing, Care and Handling of Film," with some remarks regarding projection in general. The membership of the American Projection Society is made up of the foremost projectionists in New York City and the vicinity and after talking to them for about two hours I learned that they are a progressive and up-to-date body of projectionists who know their business thoroughly. This fact was brought out by the pertinent questions asked after the lecture was over. I was told that mine was the 57th address made before the Society and no doubt they have heard 57 varieties on the subject of projection.

Progress

This is indeed an age of progress in the motion picture industry. Everything points to this fact; better pictures, better photography, better condition of film, (as served by the exchanges, better equipment, better projection, better working conditions, better satisfied audiences.

For Improvement

However, there is one thing that I firmly believe could show immediate improvement and that is the care and handling of film by the projectionists in the theatres. Punch marking of film by projectionists has practically been eradicated but there is still considerable unnecessary damage done to the film through careless handling and splicing by the projectionist.

Proof

The average projectionist will not agree with the writer on this statement, but a trip through the film exchanges, when the inspectors are examining and repairing film, will conclusively prove the above statement to be true. As long as film comes in contact with

steel projectors the film will suffer damage. Manufacturers and distributors of motion picture film expect a reasonable amount of wear and tear on the film but a great deal of unnecessary damage could be eliminated at once through more careful handling.

When new installations are made in a projection room, or additions to the present equipment, each piece of apparatus should be carefully selected for that particular installation in order that screen results will be of a high standard. Such equipment should include a proper and separate receptacle for scrap film, a separate receptacle for oil rags or waste, a separate receptacle for waste paper, and a separate receptacle for carbon stubs.

Each receptacle should be plainly marked so there will be no danger of mixing film with paper, etc.

Fire Hazard

The above leads us to one of the most important subjects of the entire film industry; that is the ever present fire hazard. Of all the branches of the motion picture industry projection constitutes the greatest fire hazard with the possibility of the greatest loss of life and property. This is true because only in projection does the film come in contact with intense heat and every precautionary method known should be strictly applied at all times to keep the fire hazard to an absolute minimum.

Extinguishers

Each projection room should be equipped with fire extinguishers and so located that they are in easy reach at all times but the fire extinguisher is of no use unless it is kept charged. Although fire extinguishers may have never been used, they should be inspected and recharged at least every six months. In addition to the fire extinguishers, each projection room should contain at least one bucket of sand and one bucket of water,

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using the standard round bottom fire buckets and buckets plainly marked showing contents. These buckets should be hung side by side on standard wall fire hooks about four feet from the floor in the most accessible location.

The average projectionist has neither time nor facilities for experimental and research work but a careful and intelligent reading of the projection and technical departments in the trade papers and the transactions of the Society of Motion Picture Engineers, (S. M. P. E.), will be found well worth while, and a consistent reading of the above mentioned trade papers and transactions by all projectionists should result in marked improvement in projection generally.

Camera Craft and American Cinematographer

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Consult them.

Poor Projection Beats Off

Theatre Patronage, Says James

Writing in his characteristically forceful and original vein, Arthur James, in the July 17th issue of Motion Pictures Today, of which he is editor, decries the "business" complex that permits poor projection which, he suggests, really kills business. James' editorial follows:

If you were privileged to view a sublime masterpiece contrived by a genius in art and before you looked at the canvas you smeared your eyeglasses with butter, would you be getting the most out of your opportunity?

This question arises in our minds as a result of recent visits to smaller theatres, some in New York suburbs and others in lesser cities where the pictures were good pictures but because of poor projection, the entertainment value of the offerings was reduced by more than fifty per cent. In some cases the too rapid running and the bad lighting turned entertainment into irritation and we saw people leave the theatres and overheard their expressions of dissatisfaction. In the larger theatres where so many of us see the pictures we have

(Continued from Page 17)

so come to expect fine projection that we almost take it as a matter of course.

Is there in this day of advanced excellence in the mechanical devices available and the almost fool proof machinery, really any excuse for poor projection? Only a short sighted policy will permit a theatre manager to abuse the eyesight and infringe on the patience of his customers.

Projection is so much an essential part of the entertainment value of motion pictures that showmen have every business incentive for being liberal in their expenditures for equipment and careful in their choice of apparatus. We are convinced that this is not only wisdom in business judgment but a matter of actual necessity if a theatre is to retain its patrons and meet the theatre competition that is bound to enter a field not properly served.

Every theatre in the land should be so equipped that perfect screen service is unvarying. There should be safeguarding against all contingencies and protection for all emergencies. This is the showman's essential cooperation in the entertainment of his audiences.

A medium picture projected so that the beauties of its photography are evident is better than the finest picture masterpiece so poorly put on that the customers are annoyed.

We believe the day is not far off when the public will stay away from theatres that have poor projection and we can't say that the blame will rest with the public. They know now what good projection is and they are not slow to place the responsibility where it belongs—on the shortsighted or careless manager.

(Continued from page 18)

ment and experience—and the latter includes experiments. Very often the cinematographer finds it necessary to disregard his artistic urge when, to give vent to it, would mean hundreds of dollars of additional expenditure to his company. The recognized cinematographer is ever on the outlook to effect economies in production, and, as a matter of fact, he has perfected his art to the degree where, through the progress of cinematography as a whole, thousands of dollars are saved in the film industry each year. Thus it is that the

(Continued on page 19)

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cinematographer, least of all film people, can not be temperamental for his profession calls for unflinching, mature deliberation and judgment.

In short, while the cinematographer must be somewhat a jack-of-all-trades, he must be, to vary the old proverb in a paradoxical way, a master of one—and that is cinematography. While as yet it is not generally admitted that a cinematographer can "make" a picture, it is well stipulated that he can "break" it. And if there is no royal road to learning, surely there is less of such a highway to the destination of becoming an "ace" cinematographer who has little or no precedent to guide him, but who must literally conjure his calling from the university of hard knocks, better known as the field of experience.

Photograph Explosion From Air Amid Bursting Shots and Shells

Risking their lives in the attempt, John A. Brockhorst and M. A. Baron, International Newsreel cinematographer and still man, photographed, from an aeroplane flying at an exceedingly low altitude, the scene of the arsenal explosion at Lake Denmark, N. J.

During the course of their flight, magazines were still bursting and shells were still peppering the winds.

Photographic records obtained by Brockhorst and Baron proved of great service to Army and Navy authorities in locating the exploded magazines, those which were on fire and those where there was a possibility of saving life and surrounding property.

It was not until International Newsreel's serial pictures of the disaster were hurried to Dover did those in command of the "battle front" have any clear idea of just what magazines were burning and which were still likely to fall victims to the flames, with the resulting danger of more terrific explosions.

At dawn Brockhorst and Baron flew over the scene of destruction and made pictures of the disaster from the air.

That was the only point from which it

(Continued on Page 24)

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Junior Cameramen Elect New President; Club in Active Month

David Ragin has been elected president of the Junior Cameramen's Club to succeed Gregg Toland who has resigned due to a prolonged absence in New York City where he is assistant cinematographer to Arthur Edeson, A. S. C., who is photographing First National productions.

Other officers of the organization are Burnett Guffy, vice president; Joseph McDonald, second vice president; Robert Laprelle, third vice president; Ira Hoke, secretary; and Roland Platt, treasurer. The board of directors includes Max Cohen, K. F. Green, Gregg Toland, and William Reinhold.

Hold Dinner

During the past month, John R. Marshall was admitted to membership. Marshall was initiated at a dinner given by the Junior Cameramen's Club at the Piccadilly, Hollywood, on the evening of July 8th.

The dinner was the first of a series of social affairs that the club will stage in addition to its regular activities. Among those who attended were Robert Laprelle of the Warner Bros. studios; Burnett Guffy and Clifford Shirsper of the C. B. De Mille Studios; Eddie Cohen and Ira Hoke of the First National Studios; K. F. Green of the Hollywood Studios; and Bill Margolis, Dave Ragin, Anthony Urgan, Red Marshall, Hatto Tappenbeck and Frank Powlony of the Fox Studios.

News Notes of Junior Cameramen's Club

Gregg Toland, ex-president of the Junior Cameramen's Club, is sojourning in New York. He has been there for three months and expects to stay three more. He is assisting Arthur Edeson, A. S. C., in the filming of First National productions in the East.

* * *

Max Cohen returned from a trip to Jasper National Park, Alberta, Canada, with Abe Fried, A. S. C. They made exteriors there for the Fox production, "The Land Beyond." The Canadian Pacific Railroad was unable to supply the baggage car needed by Max to bring back all the bottles ordered by the gang, and not wanting to disappoint the boys entirely he brought back labels from the empties that would have been full had the necessary transportation been provided. Question? Who made the full ones empty?

Behind the praise of the critic—

WHEN a critic applauds skilful photography, what does his praise mean? He may not know it—but it means praise of the cinematographer's instinct for distinctive, artistic treatment. And his genius for getting that treatment translated into film via camera and lighting effects.

One reason why such praise has been frequent is that Cooper Hewitt light has made it possible to carry out unusual lighting ideas. Our service department, of course, is always ready to help you. Just ask for "Mike" Shannon.



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Bell to Home Cameras—FOR RENT—Still Cameras

Ira Hoke is representing John W. Boyle, A. S. C., in the use of the combination Akeley-Bell Howell camera designed by Boyle. His latest engagement for Boyle is with Von Stroheim's production, "The Wedding March." Boyle's invention makes possible the filming of a regular Akeley close-up at the same time that a straight scene with the Bell and Howell is made. Hoke is being assisted by Cliff Shirsper, also a member of the Junior Cameramen's Club.

* * *

Jack Marta and Bill Margolis have shed the "tin derbies" they wore all through "What Price Glory" where they ably backed Barney McGill, A. S. C., the chief cinematographer.

Explains North Pole Close-up in Official Byrd Motion Picture

The element of mystery that is suggested as to the taking of scenes wherein Lieut. Com. Byrd is shown, in the North Pole flight films, making his instrument calculations on the terrain, is explained in an opinion ventured by Jerry Phillips, who, a well known aviator of Hollywood, has piloted numerous cinematographers in photographic aerial expeditions.

The mystery that occurs to cinematography students relative to the Byrd official films is simply: who could have been the cinematographer of the scenes in question if Floyd Bennett, the sole other occupant of the plane, was busy at his task as pilot in the dash to and over the Pole, especially in view of the fact that the camera used was not independently or electrically driven?

"It is possible," according to Phillips, "that Bennett left the controls of his Fokker plane long enough to shoot the particular scene in question, in order that we might have a record of it for all posterity. Evidently the air conditions were ideal as the pictures indicate no jerkiness which would be attendant were the air 'bumpy.' This is the primary reason why the pilot was able to allow his ship a brief moment in which to keep its own course. When a pilot leaves his controls he must be able to sense the exact moment at which he must again take his ship in hand—or it really will not matter after all.

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cinematography possible. The courage of the cinematographer is admired by no one more than the aviator himself. Pilots universally recognize the sterling spirit which brings back pictures such as those taken by Byrd's expedition. We only wish that the public would be of the same discerning trend."

Amateur Cinematography

(Continued from page 7)

This gives you time to cut off the light of your projector, either by clapping your hand over the projection lens, or by closing the safety shutter. You will then have ended the showing of your pictures without the distracting white flare of the projector light appearing on the screen.

Be sure to keep your films free from dust and keep them flexible. The best way to do this is to keep them in the Kodascope humidifier film cans. Keep the blotter in the bottom of the can moist, and this will assure your films being flexible. It also keeps your films free from dust.

Simple Filing System Given to Identify Amateur Films

A simple way to label the Kodascope four hundred foot humidifier cans is by the use of white adhesive tape. This adhesive tape adheres easily to the polished surface of the humidifier can and is permanent.

Secure some white adhesive tape one-half inch wide. Cut a strip of the tape about four inches long, and place it on the roller of a typewriter. Type the number of the reel and its title upon the tape. The tape is then removed from the typewriter roller, and affixed to the side of the humidifier can. By so placing the tape on the side of the humidifier can, it is easily read when there is a stack of such cans.

This method of labeling the Kodascope humidifier cans affords ready reference to the number and title of the reel. It also has the advantage that the adhesive tape label may be removed quickly should it be necessary to change the number and title of the reel.

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Claim that Studio Shots May
Be Incorporated with Any
Background. ¶ Shadows Shown

DETAILS of the system of cinematography, known as the "Handschiegl Process," were announced this month by Max Handschiegl, inventor, and Ray Smallwood, well known director, who has acquired production rights to the process.

By means of the Handschiegl system, which is covered by a number of patents the first of which was filed in January, 1923, action taken in a studio in Hollywood can be made to appear naturally against a background photographed any place in the world.

Results Shown

In a series of preliminary tests illustrating the possibilities of the process, which is already being put to use in professional production, a shot of an actress in Hollywood is identically carried through a long range of backgrounds, running through forest fires, scenes in the South American mountain country, European village scenes, etc.

Dissolves

These various backgrounds follow each other in regular sequence as well as dissolving from one to the other.

Stock Shots

All of the backgrounds in question were ordinary "stock" shots and were not made with the particular use in view to which they were put. The process was also applied to still picture backgrounds, such stills being used as those from "Camille" with Nazimova and Valentino appearing therein.

Production Cost Reduction

The process is advocated by its sponsors as reducing production costs to a major degree. According to Handschiegl, stock shots may be utilized to the extent, for instance, of using formal ballroom scenes and, by introducing new and atmospheric action in the foreground or wherever needed, converting them into a cabaret sequence. It is also claimed that characters photographed by the process in Hollywood can be made, on the screen, to walk among the crowds at Fifth avenue and Broadway, New York City, or in a similarly difficult location.

Shadows Shown

A feature of the process is the naturalness with which the characters walk. There is no

"air-cushion" effect to their treading on the ground. This is due in a great degree, it is said, to the fact that natural shadows fall from the players no matter what is the background against which they are appearing.

Ordinary Projection

No special type of projection is required for the invention, ordinary projection methods sufficing.

Technical Facts

The technical description of the process is as follows:

Mask Made

The characters and action in question are shot on two negatives against a blue or a black background. A mask is made by the special development of one of the negatives. By employing suitable filters, the mask negative is made white and the other negative is made black.

Single Negative

When the mask has been made, an optical printing machine is brought in use; by this means the developed negative is placed in front of the other negative which, though undeveloped, has the same image; and the undeveloped picture is thereby masked with the developed negative. Whereupon any background may be photographed around the latent image—these backgrounds including stock shots, still pictures, oil paintings, miniatures, etc., thereby putting all the completed work on the original negative. In other words, no "dupe" film is used, but the entire record is embodied in the single negative.

One Operation

The camera which takes the two negatives is of Handschiegl's own device. The two negatives are both taken in perfect registration, and in the same operation.

Handschiegl is a prominent inventor in motion picture circles. His creations include color methods, and various types of machinery for motion picture use.

(Continued on Page 19)

really could be comprehensively pictured. Those on the ground were wholly unable to approach closely, because of the danger from bursting shells and shrapnel.

Officers in command were in complete ignorance of the extent of the disaster. They did not know what to expect next. Captain R. L. Berry of the navy learned that an International Newsreel cinematographer had flown over the "battle front."

He immediately got in touch with the newsreel's officials and asked that copies of the motion pictures and still photographs be rushed with all possible speed to Dover, where Brigadier General Hugh Drum, Admiral Plunkett and other officers waited to inspect them. An official navy car, carrying Lieutenant Gunnell, U. S. N., was dispatched to the Park Place station of the Hudson Tubes in Newark where S. H. MacLean, news editor of International Newsreel, met it with a complete copy of the motion pictures and a projector, together with enlargements from the still picture negatives.

MacLean was accompanied on the trip by Captain Walter H. Wells of Governor's Island, representing the army. The distance from Newark to Dover was covered in record time.

A Marine on the running board waved all other cars off the road and despite heavy traffic the Navy car went through without a stop.

At Dover it was learned that General Drum had entered the reservation with other officers and the ride was resumed to the main gate of the arsenal, two miles within the line of troops.

The car promptly was passed and the pictures rushed over shell-torn roads to the "front," where General Drum was found in company with Captain Sayle, Captain Berry and others. In an impromptu "theatre," to the roar and whistle of exploding shells, surrounded by acres of trees laid flat, wrecked automobiles and shattered buildings, the officers eagerly studied the pictorial record that gave the information so eagerly desired.

From these pictures conclusions were drawn which enabled the officers in command to say with some certainty just how much danger remained of further explosions. General Drum and all of the officers concerned expressed to International Newsreel their thanks and congratulations on its enterprise.



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tion of Warner Bros. Device

E. B. Du Par, A. S. C., has concluded the filming of the first public presentation of the Warner Bros. "Vitaphone." This presentation is in the form of numbers which, synchronized with the exhibition of "Don Juan," are rendered by six celebrities of the music world.

At Premier

The film photographed by Du Par will be used at the New York premier of "Don Juan," which stars John Barrymore, and will be employed in conjunction with the road showing of the same vehicle.

As an indication of the importance which the Warner outfit attaches to the "Vitaphone" rendition, a record price of ten dollars top for motion picture theatres will be charged on the opening night of the picture in New York City.

Film Hays

A feature of the special picture photographed by Du Par will be an address by Will H. Hays, who especially appeared before the A. S. C. member's camera for the event.

Hays' speech will follow the opening number which will be given, through arrangement with the Brunswick Balke Collender company, by the New York Philharmonic Orchestra, Henry Hadley conducting. This rendition will be succeeded by the appearance—vocal and visual—of Giovanni Martinelli who will be accompanied by the same orchestra.

In the order of their appearance, other artists photographed by Du Par will come as follows on the program: Marion Talley, Efrem Zimbalist, Harold Bauer, Anna Case and, again, the Philharmonic orchestra.

During Miss Case's vocal appearance, there are accompanying dances by the Casinos and music by the Marimba Band.

The appearances of the musical stars in the picture were made through arrangement with the Victor Talking Machine Company, with the single exception of that of Marion Talley, Metropolitan Grand Opera celebrity.

Du Par has been in New York City for some time working on the first of the "Vitaphone" offerings.

Made Research

His first steps on his important assignment was to conduct exhaustive research into the

intricacies of the invention. He worked in close alliance with engineers and authorities of the Western Electric Company and of the American Telephone and Telegraph Company.

He perfected the cinematographic feasibility of the device, with the result that, within a comparatively short period of time, it was applied to the important production, "Don Juan."

Du Par comes by his big assignment as a reward of merit. He has photographed many Warner Bros. Productions, including numerous of that company's pre-eminent successes.

Visual Education Meeting To Be Held In Chicago This Month

With a pedagogical array of distinguished educators on its faculty, the De Vry Corporation opens its second Summer School Session of Visual Education on Monday, August 23.

Instruction in all types of visual education is to be given free of charge to teachers, ministers, and business men recognizing the industrial value of such, as well as to any person interested in the progressive movement which it is the object of the school to promote.

Classes will be held at the Parkway Hotel in Chicago, Illinois. Amateurs in cinematography will be given special attention by members of the De Vry Corporation's practical staff. Additional information may be obtained from the Director, De Vry School of Visual Education, 1111 Center Street, Chicago, Ill.

Norma Shearer's next picture under the direction of Monta Bell will be photographed by Gaetano Gaudio, A. S. C.

"Tell It to the Marines," starring Lon Chaney, is being photographed by Ira Morgan, A. S. C., according to announcement from Metro-Goldwyn-Mayer.

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Inc.—Madison
Kearl, W. W.—With Dabney—First National—Barbette
Dewh, Herbert F.—Frank Lloyd—Famous Players
Lasker
Rosenberg, Louis
Rosenberg, Joseph
Clark, Dan—With Tom Mix, Fox Movie
Clark, Eric C.—With Fox—Fox
Gowing, Herbert F.—Fox on La Salle St. Chicago 10
Cramer Frank M.—With Dan Kirov—Fox
Gus Kati, Anna
Friedlander, Harry—With Sam De M. M. Studio

Dean, Frank M.—
Doran, Robert V.—
Dorrell, John—Eggs, Lavinia
Eggs, May B.—
Dufur, L. B.—with Warner Bros., New York City
Dunbar, Joseph A.—
Edison, Arthur—with First National New York City
Elliott, David—with Frank B. Rowland, Truett Company, New

FIDLER, Wm. —
 Flanagan, HARRY A. — WED. D. W. GRIFFIN Famous Players
 Lucky New York City
 Fisher, BOB G. — WED. FRED THORSON, F. B. O. Studios
 Fitch, AL — with Max Baer

Goodie Goodie—with Merna Goldwyn Near: Sadie
Giles Alfred—with James Cagney, Patricia Patten-Lucky
Gleason Art—with Fanny Brice-Lucky
Good Frank B—with Jackie Cooper Fred Merna Goldwyn-
Mayer Studios

Chris King @—
Chris Butler L.—with David Hartford Productions
General, Reno-Pack, Fresno

Waller, Ernest—with Faber's Kana Prods., New York City
 Released: April 11 —

JACKMAN, FLOYD—Fred W. Jackman Trade
JACKMAN, Fred W.—Lansing Fred W. Jackman Trade
JACKMAN, F. W.—Lansing Fred W. Jackman Trade

Kootenay: Hays F.—with Colleen Marie Foy; National
 Outlook
 Kuli, Edward—with Underwood
 Kumbie, Robert—with Edwin Curran

London, Walter—see Harold Lloyd Productions Metropolitan Studios
Loren, Kenneth—see Fox Studios

Marshall, Tim—with Raymond CRILL. *Forever, Phoenix*.
Lark.

Method 1, T D—
McCall, Barney—with Fox Hinton
McLean, Kenneth C.—with Mark Russell Hinton

MacWilliams Glen—with Fox Noddy
 Neeshan George—with Fox Noddy
 Solmer Island—with Foxes, Phalaropes-Lark

Margie Ira M—with Muffin Dukes Contemporary Home
Goldwyn-Meyer Studio
Helenora Nohelle—with Margie Brothers

Navigation: England, Cornwall, Arthur, Black, Devil

FERRY, HARRY—With Thomas Rogers Cook.
 FERRY, Paul E.—
 FERRY, William—Chas. W. Rogers, West, Belmont

East Low H.—Ordinary Australia.

House: Buckeye 1—with Unimproved
 Buckeye 12—with 1 Co. 1 British

Sells John F.—with Rex Ingram Europe

Sharp, Henry—see Sharp-Gilkey, H. Mayer studies
Short, Dan—
South State St—

Stearns, H. Darius—
 -General Charles—with Universal
 Stearns, John—with Universal.

Polhemus, Louis H.—producing architectural patterns in
 Polhemus, Louis H.—producing architectural patterns in
 Polhemus, Louis H.—producing architectural patterns in

Van Haren, Ned—

18. **Travis, James C.**—6th Ford National Production

Warren Gifford—work universal

Whitman Philip H. — with Mark (son) (Studier, Sonnet)

Henry Member.

Edgar Thomas A.—Honorary Member.
Wash. Archib. C.—Associate.

Meetings of the American Society of Climatologists are held every Monday evening. On the first and the third Monday of each month the same meeting is held, and on the second and the fourth, the business of the Board of Officers.

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CORINNE GRIFFITH PRODUCTIONS

8742 NE 15th Ave., Hollywood, California
Phone BR 3-1000

Los Angeles, Ca.
January 12, 1935

Mr. E. S. Rogers
Mitchell Camera Corporation,
San Miguel, California

Dear Mr. Rogers:

I have used a Mitchell camera on many of the film productions I have directed. I have always found this camera to be reliable in every detail and to give me the finest filming service possible.

I wish to congratulate the Mitchell organization in the perfection of a photographic recording instrument with so many details.

Sincerely yours,

Corinne Griffith